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BULLETIN OF SMITH COLLEGE
HILLYER ART GALLERY

MAY, 1920

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SMILING FAUN

Antique Marble

Owned by the Hillyer Art Gallery

THE HILLYER ART GALLERY



THE HILLYER ART GALLERY

The Hillyer Art Gallery, the home of the graphic and plastic arts in Smith College, is essentially a college museum. What the college library and the laboratory are to students of literature and science, this college "gallery" is or should be to art students. It serves both special classes and general needs. The art building, therefore, contains not only works of art, but also class-rooms, studios, and a lecture-hall.

The main building, built in 1881, and the fund from which the equipment has been largely purchased, were the far-sighted gift of a former citizen of Northampton, Mr. Winthrop Hillyer. The fund was later added to by Mr. Drayton Hillyer and Mrs. Roland Mather (Sarah Hillyer), brother and sister of the donor. Graham Lecture Hall, with the building which contains it, was given by Christine Graham (Mrs. Breckenridge Long), of the class of 1910 while still a student. These buildings have altogether a floor space of about 14,000 square feet.

It may be recalled, not without pride, that Smith College has stood for art in higher education from the beginning. When art study in colleges was almost non-existent, President Seelye had already laid plans for courses in art, and for a college museum. Within a very few years of the time that saw Professor Norton installed in the first professorial chair of art to be created in any American university (1875), sundry young women in studio-aprons were earning college credits at Smith with crayon and brush. They may well have been the first who ever had their work in drawing counted for the degree.

The idea of our museum will become clearer when it is understood that Smith College offers courses at the present time in a number of branches of art—in drawing and painting, perspective,

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anatomy, theory of design, principles of architectural design, landscape gardening, development of household furniture, Greek art, history of Greek sculpture, Italian painting and sculpture, and modern painting. Students may elect these courses quite freely and receive due credit for them, provided only that the total of work in a given year does not exceed "six hours within the minimum", that is, including lectures and preparation, about eighteen hours a week, or nearly a third of the student's schedule. Under certain conditions students are allowed to make art a major subject.

There are 476 enrollments in art courses this year, the number being divided as follows:—drawing and painting 76; design 75; historical courses 325.

In providing the necessary equipment for these courses, as well as for the esthetic culture in general of the students, and of the community in which the College is situated, the great difficulty of the museum is to secure actual living works of art. Photographs and casts may be had in plenty, but these are mere shadows and substitutes for realities. Though we must, of course, have them, they are no more the real thing than the mounted specimens of the ornithologist are living birds, singing or brooding in the green silence of the grove. The contact with art must be immediate. The student of painting must be familiar with paintings of high quality. The designer must know the very touch of textiles and pottery, furniture and metal-work. He must have such intimate acquaintance as cannot come through the finest reproductions. We have a collection of casts and a library of photographs and lantern-slides of significant extent and certainly of superior quality. But we feel the urgent necessity in every field of fine originals, even if only original fragments.

In response to this need Smith College has made a vigorous effort. Although our collections, aside from that in American painting, are not extensive, they mark an important beginning in the representation of other lands and periods than our own. A number of fine bronzes and specimens of wood-carving and pottery; the nucleus of a collection of textiles and also of engravings, together with a number of Oriental paintings, have been acquired through gifts, supplemented by an occasional purchase.

The development of instruction in art at Smith has attracted the attention, in a very fortunate way, of some notable collectors and friends of art education. The help already received from these

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friends, and even more their promises of gifts to come, both in works of art and in funds, encourage us to face the future with hope.

Our students, divining the situation, have shown their proverbial loyalty and admirable spirit. Individuals have given gifts at graduation. Members of the senior class in 1914 and again in 1916 presented bronzes to the museum; while the Smith College clubs of China and of Japan are doing what they can to develop the Oriental collections. These gifts are important not only in themselves but in their consequences. It was the girls of the Studio Club who purchased Rembrandt's "Three Crosses", the first important etching to be owned by their Alma Mater. Their enthusiasm and unselfishness on that occasion led an anonymous friend to present to the college the engravings of Dürer, Aldegraver and others that once formed the nucleus of our print collection. The history of this collection is, indeed, an example of growth from small beginnings and a state of things that seemed discouraging at the time. Since the purchase of the Rembrandt our gifts of engravings, etchings, and lithographs have increased to 565. Like the college, the museum relies, not in vain, on the generosity of its friends.

In the field of American paintings we have a considerable treasure. The later 19th century, particularly, is adequately represented by works of Blakelock, Brush, Dewing, Fuller, Hassam, Homer, Inness, A. P. Ryder, Thayer, Tryon, Twachtman, Weir, Whistler, Wyant, and other distinguished painters. Cultivating the field of American art rather than that of older civilizations has had at least the advantage that we have been able to procure genuine works of high quality and good condition. A collection of American art would seem in any case to be, though quite unusual if not unique, a natural development in an American institution of higher education.

A. V. C.

AN ANCIENT MARBLE

The charming figure represented on the cover of the Bulletin is the first ancient marble to be acquired for the Hillyer Art Gallery. Its modern associations are of somewhat unusual interest. For some years it was in the possession of Mr. George Gray Barnard. Mr. Barnard purchased it from the collection of M. Emile Zola, whose busy literary life did not prove inconsistent with attention to the fine arts. The place and time of the discovery of the statue are not known. But the evidence of classical origin in its technique

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is confirmed by some accidents of its present condition; especially by the occasional traces of tiny root fibres, found only on sculptures which have been long buried in the earth. The whole figure has taken on a warmth of color which enhances the vitality of its modelling. It is of about three-quarters life size.

The subject is a young satyr or faun, supporting a burden on the panther-skin which usually serves him as a garment, but is now folded to ease the load on his shoulders. The rough hewn block at the top, together with the upper part of the panther-skin, is a modern addition, no doubt intended to justify the attitude of the figure, but higher than it should be. There is no other restoration, except the nose. The legs below the knees and the arms are lost. The position of the arms, which apparently were made from separate pieces of marble, might be inferred from the parts which remain, and is clearly seen in a replica of our satyr, now in the Glyptothek Ny Carlsberg at Copenhagen.*

The posture suggests and the working of the back proves that the figure was not a free-standing statue, but had an architectural and decorative function. The upper part of the back was attached to a vertical surface, and the backward projection of the panther-skin is cut beneath as if for adjustment to a horizontal surface. Such figures sometimes supported fountain basins. The similar piece in the Ny Carlsberg collection has a companion, a bearded satyr whose attitude is the exact counterpart of that of the youthful figure. Presumably the two had symmetrical places in the same structure; and our statue may have had a similar pendant.

Uncertainties regarding the original use of the figure do not detract, at any rate, from enjoyment of the little satyr himself. He belongs to an impish, yet good-humored type which is one of the characteristic creations of Hellenistic art. There is something piquant in the employment of such an irresponsible being as a burden-bearer. Ordinarily he is dancing in the sun or idling in some leafy shade. If he carries anything it is a congenial basket of grapes or a bulging wine-skin. There seems to be no such stimulus for his energy here, but he stands up manfully to his task, with a mocking grin on his upturned face.

The satyr has the external marks of his race—the pointed ears, the rudimentary horns. The hair, growing up vigorously from the forehead in somewhat coarse and disordered locks, is also typical. The lively expression of the face, whose easily apprehended meaning makes it appropriate to a decorative work, should

*Reinach, *Répertoire de la statuaire*, IV, p. 71.

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SMILING FAUN

DETAIL OF HEAD

not blind the observer to the detail and variety in the modelling of the cheeks and forehead. In the shaping of the body the artist has contrived with great success to express a degree of athletic exertion in a frame unused to effort. The principal muscular forms are there, and are under tension; yet they are wrapped in an envelope of soft flesh which betrays an easy, animal existence.

It would be interesting to trace the evolution of the satyr in Greek statuary from the ideal Praxitelean type, with its subtly expressed mood of reverie, to the more naturalistic form of the late Greek artists, more openly whimsical and even mischievous in temper. An intermediate stage is represented by a superb bronze head in Munich.* More nearly allied to our satyr is a marble head, also in Munich, which is regarded by Furtwängler as a copy of a work of the Rhodian school.** Its style, however, shows the imitation of a bronze original, while that of our marble, by no means so meticulous, is at any rate adapted to the material. In view of the existence of at least one replica and of a number of figures of somewhat similar type and similar decorative purpose, and in view too of probabilities in the place of discovery of such figures, the writer believes that the young satyr of the Smith College collection belongs to the Graeco-Roman period. The work shows an imaginative application of artistic tradition which would have been beyond the reach of a perfunctory copyist, and may with great probability be attributed to a Greek hand.

S. N. D.

*Furtwängler, *Beschreibung der Glyptothek*, No. 450

***Ibid.*, No. 222

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LIST OF ACCESSIONS AND LOANS FROM SEPTEMBER, 1919

CLASS	OBJECT	SOURCE
PAINTINGS.....	Study of Head, by Abbott Thayer..... Landscape, by Georges Michel Landscape, by Alexander H. Wyant; from the Tryon collection.....	Purchase Purchase
Books.....	Catalogue of Medieval and Renaissance Paintings in the Fogg Art Museum, Cambridge, Massachusetts..... 11 books on art subjects.....	Gift of D. W. Tryon
	The Pendleton Collection, by Luke Vincent Lockwood....	Purchase
CERAMICS.....	Porcelain vase, Chinese, Chi'en lung.....	Gift of the estate of Charles F. Freer.
	Porcelain tea-bowl, Chinese, modern.....	Gift of the author.
ENAMELS.....	Battersea enamel patch box, translucent white.....	Gift of Frederica R. Mead, '11.
	Battersea enamel patch box, turquoise enamel.....	Gift of Mrs. Nelson B. Chester.
FURNITURE.....	Card table, mahogany, Dutch marquetry..... Sheraton style side chair and work table, mahogany.....	Lent by Miss M. M. Cook.
	Secretary, early 19th Century, mahogany.....	Lent by Miss H. I. Williams.
DRAWINGS.....	3 crayon drawings by Charles Storm van's Gravesande	Lent by H. B. Hinckley
PRINTS.....	466 engravings, etchings, and lithographs by various artists	Lent by Mr. and Mrs. C. E. Whitmore
ORIENTAL COLLECTION.....	Painting of lotus and butterflies, Korean "makemono"..... Painting: "Returning home with the lute and sword", attributed to Ch'en-yung Ch'ih, Sung, Chinese.....	Purchase Gift of the estate of Charles L. Freer.
TEXTILES	Persian rug, antique silk..... Man's coat, silk, Chinese 2 pairs of embroidered sleeve bands, Chinese.....	Gift of Mrs. Nelson B. Chester.
	17 pieces old French and Italian silk, damasks, and brocades, 18th and 19th centuries.....	Gift of the estate of Charles L. Freer.
		Lent by Mrs. M. C. Atkins.
		Gift of Frederica R. Mead, '11.
		Gift of Louise D. P. Lee, '09.



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THE HILLYER ART GALLERY

THE DEPARTMENT OF ART SMITH COLLEGE

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MEMBERSHIP

ANNUAL MEMBERSHIP	\$5.00
For alumnae and undergraduates	\$2.50
SUSTAINING MEMBERSHIP	\$10.00
LIFE MEMBERSHIP	\$100.00

HOURS OF ADMISSION

During the college year, exclusive of the Christmas and spring recesses
Thanksgiving Day, and February twenty-second, open free

(a) To the public: week-days, 9.00 to 5.00; Sundays, 2.30 to 4.30

(b) To students of the department: as above, and Monday, Tuesday,
Thursday and Friday evenings, 7.00 to 9.30.

DOCENT SERVICE

Short talks in the special exhibition room are given on Sundays at 3 P. M.
and 4 P. M.; guidance through the galleries may be had at other times by appointment
with any member of the department.

PUBLIC LECTURES

Several illustrated talks by lecturers not in the department are offered
each season. These are announced in the Smith College Bulletin, and are usually
open to the public without charge.

SPECIAL EXHIBITIONS

The regular collections are supplemented by loan exhibitions lasting about
three weeks each. The series for 1919-1920 included French, Italian and Ameri-
can paintings, paintings of New England by New England artists, etchings,
small bronzes, textiles, old furniture and jewelry.

BULLETIN

The present pamphlet is the first number of the Smith College Bulletin to
be devoted to the Hillyer gallery. It is planned to publish a similar issue
annually.